

IV.

Allegro assai. ♩ = 192.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

I.II.

Corni in F.

III.I.

Trambe in A.

I.II.

Tromboni

III.

Timpani.

I.

Violini

II.

Viole.

Violoncelli.

Contrabassi

Allegro assai ♩ = 192.

3066

Fl.

Ob.

Cl.

Fg.

I^o Solo.

Viol. I. PP

Viole. div.

Vc.

C.B. pizz.

pp

p

f

ff

a 2

A

3066

Fl.
Cl.
Vg.
Timp.
Viol. I.
Viol. II.
Viole.
Vc.
C.B.

p
p
pp
mf
mf
mf
div.
arco

Fl.

Ob.

Cl.

Fg.

Cor. III. IV.

Tr.

Timp.

I.

Viol. II.

Viole.

Vc.

C.B.

a 2

mf cresc.

mf cresc.

p cresc.

p cresc.

per cresc.

p cresc.

cresc.

molto cresc.

molto cresc.

molto cresc.

unis.

molto cresc.

molto cresc.

This image shows a page of musical notation, likely a score for a piano or organ. The notation is written on multiple staves, each with a key signature of two sharps (F# and C#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as 'ff' (fortissimo) and 'a 2' (second octave). The notation is dense and detailed, with many accidentals and slurs. The page is numbered '1' in the bottom left corner.

Fl. *p* *C* *IO*

Cl. *p*

Fg. *p*

I. *p*

Viol. II. *p*

Viole. *p* *div.*

Vc. *p*

C.B. *pizz.*

Fl. *C* *p*

Fg. *p*

Viol. I. *p*

Viole. *p*

Vc. *p*

C.B. *p*

Fl. *D*

Fg. *II^o Solo.* *mf*

I. *p*

Viol. II. *p*

Viole. *unis.* *p* *risoluto*

Vc. *p*

C.B. *arco* *mf*

Fl. *p* *cresc.*

Cl. *p* *cresc.*

Fg. *p* *cresc.*

Viole. *p* *cresc.*

Vc. *pizz.* *cresc.*

C.B. *pizz.* *p*

Fl. *a 2*

Ob. *f*

Cl. *f*

Fg. *f*

Cor. *f*

Tr. *a 2* *f*

Tromb. *f*

I. *f*

Viol. II. *f*

Viole. *f*

Vc. *arco* *f*

C.B. *cresc.* *arco* *f*

Ess

3066

Fl. *mf*
 Ob. *mf*
 Cl. *mf*
 Fg. *mf*
 Cor. I. II. *mf*
 Viol. I. *mf*
 Viol. II. *mf*
 Vc. *mf*
 C.B. *mf*
sf
 pizz. *mf*

Fl. *p*
 Ob. *p*
 Cl. *p*
 Fg. *p*
 Cor. I. II. *p*
 Viol. I. *p*
 Viol. II. *p*
 Vc. *p*
 C.B. *p*
p
p

Fl. *F*
 Ob. *p*
 Cl. *mf*
 Fg. *mf*
 Cor. III. IV. *a 2*
 Viol. I. *mf*
 Viol. II. *mf*
 Vc. *mf*
 C.B. *mf*
dim.
pizz.
mf
sf
dim.
pizz.
mp
pizz.
mf

Fl. *p*
 Ob. *p*
 Cl. *p*
 Fg. *mf*
 Cor. *mf*
 Tr. *mf*
 Tromb. *mf*
 I. *mf*
 Viol. II. *mf*
 Viole. *mf*
 Vc. *mf*
 C.B. *mf*
arco
mf
sf dim.
pizz.
arco
mf
pizz.
arco
mf

Fl. *f*
 Ob. *f*
 Cl. *f*
 Fg. *f*
 Cor. *f*
 Tr. *f*
 Tromb. *f*
 I. *f*
 Viol. II. *mp*
 Viole. *p*
 Vc. *mp*
 C.B. *mf*
dim.
G
p
 Fl. *Io*
 Ob. *Io*
 Fg. *Io*
 I. *p*
 Viol. II. *p*
 Viole. *p*
 Vc. *p*
 C.B. *p*
 3066

The first system of the musical score for 'Hscherzando' features six staves. From top to bottom, they are: Oboe (Ob.), Violin I (V. I.), Violin II (V. II.), Viola (Viole.), Violoncello (Vc.), and Contrabass (C.B.). The Oboe part begins with a whole rest, followed by a half note G#4, and then a quarter note A#4. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part plays a series of eighth notes. The Violoncello and Contrabass parts play a series of half notes. The key signature has one sharp (F#), and the time signature is 2/4. The tempo/mood is marked 'Hscherzando'.

[illegible]

Musical score for page 100, measures 3066-3068. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The key signature is one sharp (F#). The tempo is marked 'I a 2'. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte) and *a 2* (accelerando). The percussion part includes a snare drum and a cymbal.

Musical score for page 101, measures 3069-3071. The score continues the ensemble piece. It features a variety of instruments, including strings, woodwinds, brass, and percussion. The key signature remains one sharp (F#). The tempo is marked 'I a 2'. The score includes dynamic markings such as *ff* (fortissimo) and *in H* (in the hand). The percussion part includes a snare drum and a cymbal.

div.

Solo

Fl.

Fg.

Timp.

Viol. I.

Viol. II.

Viole. div.

Vc.

C.B. pizz.

ff dim

arco

This page of musical notation is for a string quartet, featuring four staves. The key signature is D major (two sharps). The notation includes various dynamics and articulations:

- Staff 1 (Violin I):** Starts with a *mf cresc.* marking, followed by a *f* marking. It includes a first ending bracket labeled *a 2*.
- Staff 2 (Violin II):** Starts with a *mf cresc.* marking, followed by a *f* marking. It includes a first ending bracket labeled *a 2*.
- Staff 3 (Viola):** Starts with a *pcresc.* marking, followed by a *f* marking.
- Staff 4 (Cello):** Starts with a *pcresc.* marking, followed by a *f* marking.
- Staff 5 (Violoncello):** Starts with a *pereso* marking, followed by a *f* marking.
- Staff 6 (Violoncello):** Starts with a *pcresc* marking, followed by a *f* marking.
- Staff 7 (Violoncello):** Starts with a *cresc* marking, followed by a *f* marking.
- Staff 8 (Violoncello):** Starts with a *molto cresc.* marking, followed by a *f* marking.
- Staff 9 (Violoncello):** Starts with a *molto cresc.* marking, followed by a *f* marking.
- Staff 10 (Violoncello):** Starts with a *molto cresc.* marking, followed by a *f* marking.
- Staff 11 (Violoncello):** Starts with a *unis.* marking, followed by a *molto cresc.* marking.
- Staff 12 (Violoncello):** Starts with a *molto cresc.* marking, followed by a *molto cresc.* marking.

The notation includes various musical symbols such as notes, rests, and dynamic markings, indicating a complex and expressive piece of music.

This image shows a page of musical notation, likely a piano score, featuring multiple staves. The notation is complex, with various rhythmic patterns, dynamic markings (ff, p), and articulation marks (accents, slurs). The staves are arranged in a vertical column, and the music is written in a standard musical notation style. The page includes several systems of staves, each containing multiple lines of music. The notation is dense, with many notes and rests, and includes various musical symbols such as clefs, key signatures, and time signatures. The overall appearance is that of a professional musical score.

Fl.

Fg.

Viol. I.

Viole.

Vc.

C.B.

M. P.

arco

1^o Solo.

Fl.

Cl.

Fg.

Cor. I. II

Viol. II.

Vc.

C.B.

10

10

p

p

pizz.

p

Fl. *cresc.*

Ob. *cresc.*

Cor. I. II. *cresc.*

I.

Viol. *poco cresc.*

II.

Vc. *poco cresc.*

C.B. *poco cresc.*

Musical score for page 108, measures 3066-3067. The score is written for a large ensemble, including strings and woodwinds. The key signature is one sharp (F#). The tempo is marked *f* (forte). The score features complex rhythmic patterns, including triplets and sixteenth notes. The woodwinds (flutes, oboes, and bassoons) play a melodic line, while the strings provide a rhythmic accompaniment. The bottom of the page is marked "arco" and "f".

Musical score for page 109, measures 3068-3069. The score continues from page 108. The key signature remains one sharp (F#). The tempo is marked *ff* (fortissimo). The score features complex rhythmic patterns, including triplets and sixteenth notes. The woodwinds (flutes, oboes, and bassoons) play a melodic line, while the strings provide a rhythmic accompaniment. The bottom of the page is marked "0 ff".

306C

3066

Musical score for the first system of "L'Allegretto" from "The Nutcracker". The score is in 2/4 time and features the following parts and markings:

- Fig.** (Figure Bass): Bass line, marked *Q poco a poco stringendo*.
- Tr.** (Trumpet): Treble clef, marked *p* and *cresc.*
- Timp.** (Timpani): Bass clef, marked *P* and *cresc.*
- I.** (First Violin): Treble clef, marked *poco a poco stringendo*.
- Viol. II.** (Second Violin): Treble clef, marked *poco a poco stringendo*.
- Viola.** (Viola): Alto clef, marked *arco* and *pcresc.*
- Vc.** (Violoncello): Bass clef, marked *arco* and *p*.
- C.B.** (Contrabasso): Bass clef, marked *arco* and *cresc.*

The tempo and dynamics markings are: *Q poco a poco stringendo*, *p*, *P*, *cresc.*, *arco*, *pcresc.*, *p*, *cresc.*, and *Q poco a poco stringendo*.

A page of musical notation for a string quartet, featuring multiple staves with various musical notations including dynamics (f, mf, a 2), articulation (arco), and fingerings (3). The notation includes treble and bass clefs, key signatures of two sharps (F# and C#), and a variety of note values and rests. The page is divided into systems, with each system containing four staves. The notation is dense and includes many slurs, ties, and dynamic markings. The page is numbered 21 in the top right corner.

This page of musical notation is a score for a piano, likely from a 19th-century repertoire. It consists of 12 staves, organized into systems of three staves each. The key signature is D major (two sharps: F# and C#). The time signature is 3/4, indicated by the '♩ = 80' marking at the top and bottom. The tempo is marked 'Piu mosso.' at the top and bottom. The score begins with a series of chords and arpeggiated figures in the upper staves, marked with a forte dynamic 'ff'. The lower staves feature a more active melodic line, also marked 'ff'. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The overall style is characteristic of the Romantic era, with a focus on expressive and technically demanding passages.

This page contains musical notation for a 12-part setting of "The Lord's Prayer". The score is organized into three systems, each consisting of four staves. The key signature is D major, indicated by two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings like "a 2" and "R". The piece concludes with a final cadence marked by a double bar line and a repeat sign.

Page 116 contains a musical score with 12 staves. The notation includes various note values, rests, and dynamic markings. The key signature is one sharp (F#). The score is divided into two systems of six staves each. The first system features a complex arrangement of notes and rests, with some measures containing triplets. The second system continues the composition with similar notation, including a prominent triplet in the fifth staff.

Page 117 contains a musical score with 12 staves. The notation includes various note values, rests, and dynamic markings. The key signature is one sharp (F#). The score is divided into two systems of six staves each. The first system features a complex arrangement of notes and rests, with some measures containing triplets. The second system continues the composition with similar notation, including a prominent triplet in the fifth staff.

COMPOSITIONS INSTRUMENTALES.

Symphonies, Fantaisies, Ouvertures etc. pour orchestre.

Balakirew, M., Ouverture sur un thème espagnol. Partition	net.	3. 60
Parties d'orchestre	net.	4. 50
«Russie». — Poème symphonique. Partition	net.	— —
Parties d'orchestre	net.	— —
Borodine, A., Première Symphonie (Es-dur). Partition	net.	6. —
Parties d'orchestre	net.	13. —
» Deuxième Symphonie (H-moll). Partition	net.	6. —
Parties d'orchestre	net.	— —
» Petite suite, arrangée pour orchestre par A. K. Glasounow. Partition	net.	— —
Parties d'orchestre	net.	— —
Cui, C., op. 1. Premier Scherzo. Partition	net.	1. 50
Parties d'orchestre	net.	— —
» op. 2. Deuxième Scherzo. Partition	— —	— —
Parties d'orchestre	— —	— —
» op. 12. Tarantelle. Partition	net.	1. —
Parties d'orchestre	net.	2. —
» op. 26. Suite miniature. Partition	net.	1. 35
Parties d'orchestre	net.	3. 50
» op. 20. № 5. Cantabile pour Violon solo avec accomp. d'orchestre. Partition	net.	— 30
Parties d'orchestre	net.	— 75
» op. 20. № 8. Berceuse pour Violon solo avec accomp. du quatuor. Partition	net.	— 25
Parties d'orchestre	net.	— 45
» op. 38. Suite: <i>Tema con variazioni, quasi Ballata, Scherzo, Marcia</i> . Partition	net.	— —
Parties d'orchestre	net.	— —
» Ouverture de l'opéra «Le Prisonnier du Caucase». Partition	net.	2. —
Parties d'orchestre	net.	— —
» Danses circassiennes: a) des femmes, et b) des hommes (Lesghinka) de l'opéra: «Le prisonnier du Caucase». Partition	net.	2. 25
Parties d'orchestre	net.	— —
Dorgomijsky, A., Fantaisie-Scherzo. Partition	net.	2. —
Parties d'orchestre	net.	— —
» Fantaisie sur des airs slaves. Partition	net.	3. —
Parties d'orchestre	net.	4. —
Davidoff, Ch., op. 27. Suite: <i>Scène rustique, Quasi valse, Scherzo, Petite romance, Marche</i> . Partit.	net.	4. —
Parties d'orchestre	net.	11. —
Evgéniew, P., Poème mélancolique. Fantaisie. Partition	net.	1. —
Parties d'orchestre	net.	2. 75
Ljadoff, A., op. 16. Scherzo pour l'orchestre. Partition	net.	2. —
Parties d'orchestre	net.	— —
Moussorgsky, M., Oeuvres posthumes pour orchestre:		
» № 1. Scherzo (Es-dur). Partition	net.	— 75
Parties d'orchestre	net.	— —
» № 2. Intermezzo (H-moll). Partition	net.	1. 30
Parties d'orchestre	net.	— —
» № 3. Marche (As-dur). Partition	net.	1. 20
Parties d'orchestre	net.	1. 75
» № 4. Danses persanes de l'opéra «Chowantchina». Partition	net.	2. —
Parties d'orchestre	net.	— —
» № 5. «Une nuit sur le mont chauve». Fantaisie de Concert. Partition	net.	2. 50
Parties d'orchestre	net.	4. 50
» Introduction de l'opéra «Chowantchina». Partition	net.	1. 10
Naprawnik, E., Sérénade du premier quatuor (op. 16), arrang. pour orchestre. Partition	net.	2. 50
Nikolay Karakoz, M., op. 9. «Antar». Symphonie orientale. Partition	net.	6. —
Parties d'orchestre	net.	8. —
» Première Symphonie. Partition	net.	— —
Parties d'orchestre	net.	— —
Rubinstein, A., De l'opéra «Démocrate»: a) danses des hommes (Lesghinka), b) danses des femmes; Partition (dans un cahier)	net.	3. —
Seroff, A., Danse Cosaque. Partition	net.	1. 50
Parties d'orchestre	net.	— —
Solovjoff, H., Enlude (Ouverture) de l'opéra «Cordelia». Partition	net.	1. 75
Tchoukowsky, P., op. 17. 2 ^{me} Symphonie (C-moll). Partition	net.	6. —
Parties d'orchestre	net.	13. —
» Ouverture «Roméo et Juliette». Partition	net.	5. —
Parties d'orchestre	net.	6. —